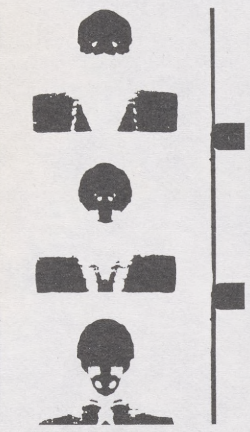
CANYON
CINEMATHEQUE

'75

The only regular Bay Area showcase for personal and avant-garde films.
Shows on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., San Francisco. Admission $1.75. Free coffee. For information call 332-1514.

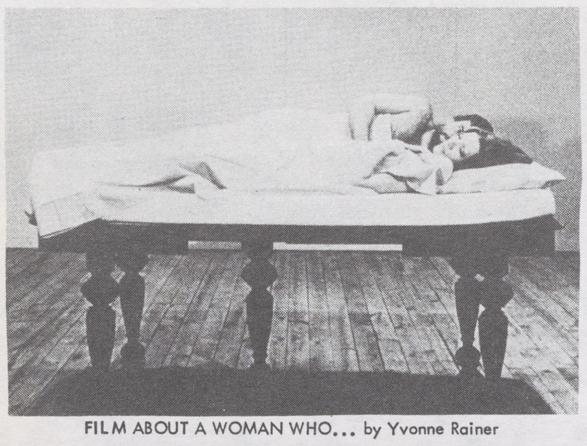
Barbara Linkevitch in CHINAMOON



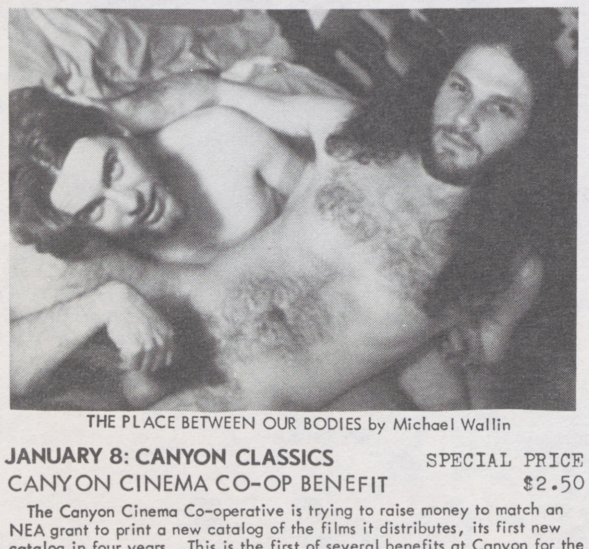
PORTRET by Tom Chomont

ELASTICITY by Chick Strand

George Berg (photo by R.M. Krolak)



FILM ABOUT A WOMAN WHO... by Yvonne Rainer



THE PLACE BETWEEN OUR BODIES by Michael Wallin

JANUARY 8: CANYON CLASSICS

SPECIAL PRICE $2.50

CANYON CINEMA CO-OP BENEFIT

The Canyon Cinema Co-operative is trying to raise money to match an NEA grant to print a new catalog of the films it distributes, its first new catalog in four years. This is the first of several benefits at Canyon for the Co-op, and the films in this show are some of the Co-op's best and most popular classic masterpieces.

QUICK BILLY by Bruce Baillie (1970) 60 min.
WHERE DID IT ALL COME FROM? WHERE IS IT ALL GOING? by Victor Faccinto (1970) 7 min.
DOWNWIND by Pat O'Neill (1973) 15 min.
SCORPIO RISING by Kenneth Anger (1963) 31 min.
KNOCTURNE by George Kuchar (8 1/2 min.)
MOTHER'S DAY by James Broughton (1948) 22 min.
UNSERE AFRIKAREISE by Peter Kubelka (1966) 16 min.

To receive our posters in the mail, send your name, address, and zip.code to: Cinematheque Mailing List/Canyon Co-op Office/Industrial Center Building, Room 220/Sausalito, CA 94965.

JANUARY 15: THE FILMS OF BARBARA LINKEVITCH

WITH BARBARA LINKEVITCH IN PERSON

Barbara Linkevitch is a local film-maker who has won awards all over the world including the Cannes and Toulon film festivals. This is her first one-person show here. The program will include:

GOODMAN (1972) 3 min.
THOUGHT DREAMS (1972) 3 min.

"A game of hide and seek. Having only the similiarity of camera placement. A definite relationship and tension between the three characters and the armadillo is achieved through editing." --B.L.

TRACES (1973) 12 min.

"More than a story of loss of self-dependence to others, TRACES is a film of layers...layers of color, sound, people, motion, emotion, objects (both inside and outside the frame), and mood, which when manipulated through editing make up the impressions of the film." --B.L.

"TRACES is a visually stunning, subjective drama, original in style, painfully immediate, powerful in its implications." --James Broughton

SILVERPOINT (1974) 25 min.

"An intense psychological portrait of a young woman dancer experiencing conflict about her dance mixed with jealousy in her relationships with other women." --B.L.

"Wonderful, just wonderful." --Stan Brakhage

CHINAMOON (1975) 15 min.

CHINAMOON centers around one bed and the four prostitutes who inhabit the formally ritualized world of a room we never leave.

"It is a redolently Baudelarian cine-poem that covertly brings, then traps us, in some nameless brothel. One brief exterior shot of nacreous Chinatown neon locates it to the extent of nonwestern ambiguity, of further slipping away from the tangible and the familiar." --Anthony Reveaux, Artweek

JANUARY 22: THE FILMS OF TOM CHOMONT

WITH TOM CHOMONT IN PERSON

Tom Chomont is an American who has been living all over Europe and Asia since 1967 and has recently returned to us from Amsterdam where he was prominently associated with the emerging Dutch cinema. Critically, his importance rests with his ability to make short, rather jewel-like films which have the effect of good lyric poetry. This will be the first time in over six years that we in the Bay Area have had the chance to see his films. The program will include the following:

OPHELIA & THE CAT LADY (1969) 2 1/2 min.
PHASES OF THE MOON (1968) 4 min.
EPILOG/SIAM (1968) 5 min.
OBLIVION (1969) 5 min.
GLORIA IN THE GLASS (1969) 2 min.
A PERSIAN RUG (1969) 4 min.
ONDERZOEK (1972) 6 min.
PORTRET (1971) 2 min.
ARIA (1971) 2 min.
LIJN II (1972) 1 min.
"abda" (1974) 4 min.
REBIRTH (1975) 2 min.
"." (1974) 2 min.
TIME SPACE I (1975) 3 min.
LOVE OBJECTS (1971) 14 min.
By Tom Chomont & Peter Erdmann: RE: INCARNATION (1973) 15 min.
By Daniel Singelenberg: ANOTHER SHOT (1973) 5 min.

"PHASES OF THE MOON I had seen before, but seeing it now, in this new context, it looked and it probably is a miniature masterpiece. It's only three minutes and 30 seconds long and it's almost about nothing ("the parapsychology of Everyday Life" is the description given by Chomont). It's a series of tiny, personal, very tightly interwoven images, particles. I usually avoid the term "film poem" because it was overused in the 40's and 50's. But somehow it fits PHASES OF THE MOON, it is a film poem and nothing else. A small miniature film poem, a jewel, if the word masterpiece is too stuffy. LIJN II is another small jewel, even if it's a remnant of a larger jewel. Its small particles are so full of life, a very jewel-like reality---fragments of images, dust particles, frame lines, all moving, all running, all close together, all very rich, all very fine. And I felt, while watching these works, if anyone would make any noise while they run, the works would just fall on the theatre floor and would break into small pieces, like mirrors. They were so silent, so subtle."
--Jonas Mekas, Village Voice

JANUARY 29: THE FILMS OF CHICK STRAND

WITH CHICK STRAND IN PERSON

Canyon Cinemathque's founding mother (with founding father Bruce Baillie in Canyon, Calif.) returns home for her first one-person show. In a letter she describes the early days of Canyon: "We'd show a serial... and a feature, like maybe LOST HORIZONS, and then a couple of underground films. We thought that we'd run out of the independent films in about six months...but they kept coming. The authorities were always after us because we'd advertise our showings and have them sometimes in private houses...or maybe the cafe we were showing in didn't have correct exits...always something....The film-makers got to show their films...and that tradition is still going on in Canyon."

Chick Strand's films reflect an intense involvement with anthropology and ethnographic concerns. Her films tread that borderline between straight documentary and totally personal cinema. For although she is continually revealing her presence in terms of her involvement with the people she is filming and in her use of the techniques of the medium, she never allows sentimentality to cloud her vision or inhibit the presentation of the necessary elements which enable us to see these people exactly as they are.

ANGEL BLUE SWEET WINGS (1966) 4 min.

"Experimental film of lyrical images in celebration of life. Techniques include live, animation, lens distortion, montage, and found images. First film." --C.S.

ANSELMO (1967) 4 min.

"Experimental Film, with Anselmo Aquascalientes, Balsamo el Mago and music by La Banda Aguascalientes. About a musician in a small Mexican town whose greatest wish is granted." --C.S.

WATERFALL (1967) 4 min

"Experimental film, optically printed, hand developed and solarized. The film incorporates footage in a flowing, floating and gliding ode to water." --C.S.

MOSORI MONIKA (1970) 20 min.

"Ethnographic Film. About the acculturation of the Warao Indians, Orinoco River Delta, Venezuela, from the viewpoint of three women: an old Indian woman, a Franciscan Nun, and the film-maker." --C.S.

ELASTICITY (1975) 22 min.

"Impressionistic surrealism in three acts: Amnesia, Euphoria, and Ecstacy." --C.S.

COSAS DE MI VIDA (1975) 24 min.

"Ethnographic documentary about Anselmo, a Mexican Indian who lives on the central plateau. It is a film about his life and struggle to rise from poverty." --C.S.

GUACAMOLE (1975) 10 min.

"Poetic surrealism. Approach is experimental in the relationships of image and sound. A film about the loss of innocence and the search for the essence of the human spirit." --C.S.

FEBRUARY 5: THE FILMS OF GEORGE BERG

WITH GEORGE BERG IN PERSON

George Berg, a San Francisco film-maker, has completed nine films since 1968. He prefers to work in black and white because it "better abstracts reality," he says. With his films George Berg wishes to entertain his audience but at the same time to "provide the spectator with the added dimension of meaning, a meaning summed up in Joseph Conrad's statement, 'above all I want to make you see.'"

Berg's films deal with subjects such as the ritual and artificiality of the world's religions, the repressive nature of all political systems, the barbarism of the American prison system, and mass death in war. "'I want to show with a cold white eye what men have done on earth in the name of God,'" he says, quoting Luis Bunuel.

PIT OF LOST SOULS: THE REPORT OF A60817A (1973) 19 min.

"A collage film made up of an interview with a man who spent 10 1/2 years in San Quentin (recorded on video tape), newsreel footage, still photographs, and written quotations. The interview discusses, among other things, the events on the days George Jackson was killed." --G.B.

RED AND YELLOW DANCE FILM (1972) 1 1/2 min.
BABYLON BABYLON (1975) 20 min.

"A twenty-minute mini-epic tracing Babylon's influence from the Tower of Babel thru the Babylonian Empire's glory and fall to Medo-Persia to St. John's apocalyptic vision of the great whore of Babylon." --G.B.

GETTING THERE (1973) 7 min.
DUET IN TIME (1975) 14 min.

"A story film that shows the anguish, loneliness, and dispair of a man after the loss of his wife and son," and "one of the most perfectly crafted short films ever made." --William Arnold, City Magazine

THE DARK AGES (1971-2) 27 min.

"A film in four parts: Part 1, On Organized Religion; Part 2, On World Politics; Part 3, On Death; and Part 4, On Hope." --G.B.
"It is film as philosophy." --James Broughton

FEBRUARY 12: "FILM ABOUT A WOMAN WHO..." BY YVONNE RAINER

(1975) 105 min.

FILM ABOUT A WOMAN WHO...is a multi-layered composite of images, text, music, and speech dealing with the oppositions of emotional life set off against the appearances of everyday behavior. On screen two men and two women "play out" the valences of their interdependencies in word and gesture, gaze and stillness, in "unhinged fragments of reality" (to use Louise Brooks' phrase) further fragmented by distortions in speed, time, placement of objecs, and bodily orientations. Subtitles and intertitles function as both counterpoint and connective tissues between sequences. The subjective, obsessive eye of the camera combined with the dry impersonal tone of the narration creates a constant flux of tension, absurdity, intense drama, and pathos.

"I wanted to reveal some very painful realities," said Rainer of her film, "which I had suffered through or had observed others suffering through; and I could not think of any presentation of these realities that surpasses the impact of the written form. I had experimented with language in dance. Now, in this film, I was faced with the problem of creating a continuity through image and text without encouraging the anticipation of a continuous story, and yet not subverting the content of such a story which I wanted to reveal with as much clarity and nakedness as possible."

FEBRUARY 19: THE FILMS OF MICHAEL WALLIN

WITH MICHAEL WALLIN IN PERSON

Michael Wallin has been making films in the Bay Area since 1968 and has shown previously at the Cinematheque. This is his first one-man show here. The program includes:

PHOEBE & JAN (1968) 5 min.

MENDOCINO (1968) 14 min.

AS THE WHEEL TURNS (1972) 24 min.

A bold experiment within the narrative tradition. AS THE WHEEL TURNS is a drama built upon bisexuality and extortion. The plot eventually becomes secondary as only a means of developing the characters the actors are portraying. The camera, in all manner of visual asides, continually articulates the psychological space in which the drama occurs.

KALI'S REVUE (1972) 8 min.

In praise of Kali, the goddess of physical form. A montage film using city-scapes, forests, locomotives, clouds, etc. A structural use of dissolves, fades, and layered sound to carry the momentum of the film.

SLEEPWALK (1973) 12 min.

Three film portraits linked together in a kind of hallucinatory peyote vision. A breakdown of narrative expectation, using optical printing and sound manipulation.

THE PLACE BETWEEN OUR BODIES (1975) 30 min.
(World Premiere)

This new film is a lyrical portrait of a relationship between two men who love each other. It is also a love poem from Michael to Mark. The film begins with a self portrait of the lover, whose sexual life is seen as a series of one night tricks and masturbatorial fantasies. The film moves on to a dramatized encounter of the lover with the beloved: the lookover, the first kiss, and the evolving domesticities.

The film resolves itself with the lovers' attempt to achieve a successful love relationship and mutual sexual satisfaction. It is beautifully edited as the film-maker has taken various parts of his life and brought them together filmically. The adept and sensitive camera work of Leonard Levy during the sex scenes enhances more fully the lyric quality of this film.

FEBRUARY 26:
THE SUPER 8mm FILMS OF LENNY LIPTON

WITH LENNY LIPTON IN PERSON

Lenny Lipton's book, Independent Film-making, is the definitive work on 16 mm technique and has undergone six printings in this country and in England. He has recently published a second book, The Super 8 Book, which is destined to be even more influential. He has been a familiar figure to us in the Bay Area both as a film-maker and as a critic for over ten years now. He has shown his films throughout Europe and America and has given numerous one-man shows in the Bay Area. He has made eighteen films in 16 mm which are currently distributed by the Canyon Cinema Co-op, but since 1972 he has worked exclusively in the medium of super 8mm. Lipton maintains that sound films of excellent quality can be made at considerably less expense in super 8mm than in 16mm. The show tonight will illustrate that thesis, as the films will be all in super 8mm with synchronous sound and/or added sound. The program will include:

NADINE'S SONG (1975) 14 min.

"A trip to Oregon and the Brownings of Pleasant Hill, and Joe Valentine of the Mohawk River. A journey to the heartland, as Joe would call it." --L.L.

THE STORY OF A MAN (GOING DOWN IN FLAMES) (1975) 12 min.

"The true story of Kenneth Anthony Zadel, in his Canadian hideout. Zadel is shown in his daily routine on his farm deep in the rain forest. Finally apprehended for cracking a safe outside of Victoria, B.C., Zadel was extradited to the United States after his Canadian arrest, where he faced charges on three counts each of armed robbery and attempted murder. He is presently serving a twenty-year sentence in New Jersey." --L.L.

REVELATION OF THE FOUNDATION (1975) 67 min.

"The Foundation of Revelation is a group of Shavites following the teachings of Cirengiva Roy, a man they call Father. Father, an amazingly dynamic person, is considered to be God by his followers across the United States and in other parts of the world. This film takes a look at the central house or headquarters of the Foundation. An intimate view of Father and those who love him." --L.L.

Plus additional films to be announced.

Academy Screening Room *** Philadelphia, Penna. *** January 11, 1976

---THE FILMS OF MICHAEL WALLIN---

MENDOCINO 12 min. color/sound

Filmed during a summer spent in the town. Meditative in quality, focusing on two people--a painter and a unicyclist. Overlaid, shifting images, music that continually played on the phonograph.

PHOEBE AND JAN 4 min. color/silent (16 fps)

Two women who lived in my house in Mendocino. Afternoons spent in the favorite rocking chair in the kitchen looking out at the fields and ocean. A companion piece to Mendocino.

KALI'S REVUE 8 min. color/sound

Kali is the goddess of physical form, birth and death, and transformation, in Hindu mythology. The film is a kaleidoscope of shifting, transforming images of the real world, the physical plane (factories, ocean waves, trees, skyscrapers, clouds, fog, weightlifters, grass, highschool drell teams, cheerleaders) seen in a way to suspend judging, naming and assigning value.

SLEEPWALK 12 min. color/sound

Personality exploration of three friends with view toward examination and analysis of gestural and vocal mannerism. Evolved from interest in the Russian mystic, Gurdjieff, and his notion of 'self-remembering.' We are all unconscious much of the time of who we are and what we do; we tend to be identified (and to identify) with our quirks--sleepwalkers! Despite the occasionally heavy nature of the subject matter, a delightful, humorous and innovative film which has won several awards.

AS THE WHEEL TURNS 25 min. black and white/sound

An experiment within the narrative tradition of filmmaking. A Warhol-like soap opera where the actor/friends, through improvisation that is often spirited and at times inspired, gradually assume the emotional burdens of the characters and situations they find themselves involved in. The development is organic, not mechanical, and the camera refuses to manipulate, but rather is an interested, probing spectator.

over →

THE PLACE BETWEEN OUR BODIES 33 min. color/sound

A totally personal, totally explicit, and hopefully honest exploration of gay male sexuality. Deals from the point-of-view of the film-maker with the issues of fantasy, obsession, masterbation, cruising, relating to a lover. An open and very positive film for both gay people and straight people.

** Films distributed by:

CANYON CINEMA COOPERATIVE
INDUSTRIAL CENTER BUILDING
SAUSALITO, CALIFORNIA

8 p.m. FRIDAY, SATURDAY & SUNDAY (April 5, 6, 7)

$1 admission

VISIONARY FILMS!

SIX EXPERIMENTAL WORKS BY

MICHAEL WALLIN

AS THE WHEEL TURNS -- 25 minute 'spiritual' soap opera dealing with bi-sexuality, blackmail...The story of a young wife who looses her husband to another man. A real tear jerker!!

MENDOCINO -- a 12 minute record of a summer, the town, it's inhabitants, focusing on a painter and a unicyclist.

PHOEBE AND JAN -- A 3 minute portrait of two women who shared a house with the film maker.

KALI'S REVUE -- An 8 minute view of physical form (the Hindu goddess of). "Form is emptyness, Emptyness is form!"

SLEEP WALK -- A 12 minute probe of various stages of awareness (or sleep) as experienced in movement and gestures.

GREED OR BUFFLO BA BA -- 8 minutes of fun and games on film put togehter by Wallin and film maker Leonard Levy.

---------------------------plus---------------------------

EVER READY HARD ON -- Some five minutes of irreverent footage which escaped the animation sudios of Disney. Definately

------------------ not family entertainment! --------------

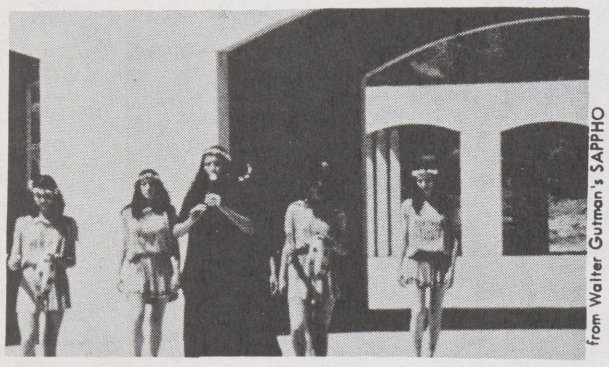
STOREFRONT CINEMA

487 14th Street, near Guerrero

THE CINEMATHEQUE

The regular Bay Area showcase for personal and avant-garde films.

Shows on Thursdays and Sundays at 8:00 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. **Donation $2.** **Free coffee.** **For information call 586-8486.**



from Walter Gutman's SAPPHO

THURSDAY, APRIL 17

SAPPHO

WALTER GUTMAN IN PERSON

New York filmmaker Walter Gutman returns to the Bay Area with two of the three films he has completed this year.

IT HAPPENED IN SARASOTA with music and narration by the filmmaker, "is a film showing some friends of mine practicing some acts at their home in Sarasota. The Chapmans - Sarah and Danny were with the Ringling show when I met them - Danny's daughter by his first wife, also a circus acrobat - was a glowering sub teenager but developed in that startling way that women do, from a rat to a gorgeous, mysterious female. I guess that's what happened in Sarasota."

SAPPHO (1980) "is a simply told biography of Sappho, centered on her poetry but extending beyond her life to the legend which expanded for centuries, making her one of the most remembered names of Western Civilization. In her time, and for up to three centuries afterwards, she was revered for her poetry and judging by the quote from Plato - given in the film - he thought of her as the greatest of the Greek poets... Most of the film was shot in Greece, half of it on Lesbos where she lived a quite long and quiet life."

SUNDAY, APRIL 20

MINDFALL

HOLLIS FRAMPTON IN PERSON

East Coast filmmaker Hollis Frampton on his current West Coast tour will make an exclusive Bay Area appearance with MINDFALL, the latest segment of his projected 36 hour work, MAGELLAN. Those who have attended previous screenings will remember that his discussions are every bit as interesting as his films. Lucy Fischer in "American Film" has written:

"Frampton's scholarly side is balanced by a pervasive sense of humor. He is an inveterate wit and raconteur and enjoys a reputation as the reigning stand-up comic of the avant-garde. A sort of modernist W.C. Fields, he delights in arcane words like "encyst," "caul," and "quaternion". He is helped by a full-bodied, mellifluous voice that seems to be made up of equal parts of Orson Welles, Lawrence Olivier, and the Big Bopper."

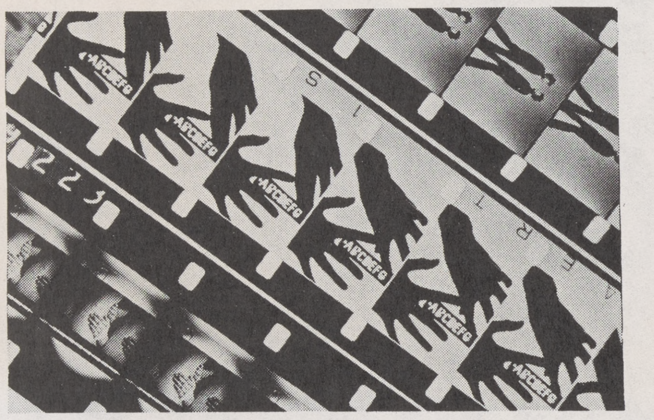
In a recent interview with the "Soho Weekly News" Frampton has offered this insight, "...after ULYSSES had been in print for several years, Joyce remarked that after all this time, no one has yet noted that the book was funny. I consider the MAGELLAN cycle a comedy.

"Comic art resolves itself in favor of the protagonist. In this case the protagonist is the spectator. I would hope he would have some positive experience, like pleasure."

MONDAY, APRIL 21, 1:30 pm

HOLLIS FRAMPTON SEMINAR with ZORNS LEMMA

The Cinematheque in conjunction with the film department of the San Francisco Art Institute presents a special seminar with a showing of ZORNS LEMMA. This film hasn't had a screening in the Bay Area for over six years and is free to the public.



THURSDAY, APRIL 24–SATURDAY, APRIL 26

2nd San Francisco Art Institute International Film Festival

Now in its second year the San Francisco Art Institute National Film Festival has become the second largest independent film festival in the country. This year we have been fortunate to get a very distinguished pannel of judges: Pat O'Neill, Yvonne Rainer and Steven Dwoskin. There will be a complete schedule of the films shown over the three evenings available the week prior to the festival.

SUNDAY, APRIL 27

REVERSE MAPS (slides & text)

POET BARRETT WATTEN IN PERSON

"The examination is a design problem in three dimensions. The aspirant must publish his findings as well as enter into them. There will be no graduation address, only time passing."

REVERSE MAPS is a 60 minute presentation using multiple slide sequences and text. Slides show both images and words in alternating sections. Poetic thinking extends through the fixed image format--specifically, through the placing next to each other of four images at any one point in time. "Sight line to story line, do you read me?"--Kit Robinson. Do words spoken against words projected on the screen make a sentence different than the "sentence" formed in image parallelism, in the substitution of individual parts? Is the image a part of speech? Also a vocabulary of place, the visual images were shot and edited in a roughly aleotorical manner, based on the half of San Francisco where the poet lives (draw a dividing line through city as extension of Market Street and consider everything south of this line; consider the geographical facts of this line). The textual matter reflects this, driving itself into the ground through workings out of the language of psychic extremes. Originally produced for a four-day program of talks and readings at 80 Langton Street, this is its second San Francisco showing.

Barrett Watten is a San Francisco poet and is the editor of THIS magazine and THIS PRESS books. His books are : OPERA WORKS (Big Sky, 1975), DECAY (This, 1977), PLASMA/PARALLELES/"X" (Tuumba, 1979) and I--10 (This, 1980).

"Plot-line conflicts dismantle the projection. The intact eye fuses with the outer air."

from J.J. Murphy's PRINT GENERATION

THURSDAY, MAY 1

PRINT GENERATION & other films

J.J. MURPHY IN PERSON

"J.J. Murphy's films start at very close to nothing and slowly and with the elegance of a well considered meaning, they are filled, as would be a vessel, and once filled they are emptied. The films then live in memory as much as memory can hold.

"A reader might wonder how that description could be applied to the young filmmaker who has stormed the world of independent cinema, a world which operates with words like concept, process, structure and reflexivity - certainly not your household poetics.

"But Murphy makes meanings - you might even be so bold as to call them lyrics - out of the structure of film and the process of vision.

It was his PRINT GENERATION, formed from the degradation of 60 brief film images contact printed through 50 generations, that won the big prize at the Fifth International Experimental Film Competition." -Anthony Bannon, Buffalo Evening News

This program will feature the following films by J.J. Murphy:

PRINT GENERATION (1974) 50 min.
SKY BLUE WATER LIGHT SIGN (1972) 10 min.
SCIENCE FICTION (1979)
PREVIEW (1980) 3 min.

FRIDAY, MAY 2

Annual Palo Alto Film Festival

WINNERS & HIGHLIGHTS

The annual Palo Alto Film Festival is the oldest Local film festival catering specifically to films made in Northern California. This will be a program of the prizewinning films from the three-day festival held last weekend. Exact titles will be announced sometime during the week preceeding the showing.

SUNDAY, MAY 4

Stuart Pound: two films

STUART POUND IN PERSON

Stuart Pound lives in Lincoln, Great Britain where he teaches in the School of Art & Design at Trent Polytechnic. This is his first visit to the United States and the first time his films have shown on the West Coast. Our program will include:

AMPERSAND (1978) 70 min. "Is there any reality to perceive? The work attempts a scientific dissection of this problem through an investigation of the nature of similarities among lenses; the lens in the human eye, the contact lense covering the eye, and the lens systems in both camera and projector; as well as through the properties of light and its important source of energy, which is the tungsten filament inside the film projector. ..." Helen Tetlow, Time Out

INVENTORIES: CODEX (1979) 60 min. - "Divided into two half-hour parts, punctuated by ideograms which give clues about the emerging narrative. CODEX opens as a kind of crazed, electric parody of 'tourist London' a zany city nightscape full of motion. The basic device is a special reverse printing process that animates every image, the result is both a teasing juxtaposition of 'picture' (the frame) and 'story' (the continuity of the material world, the city), plus a delightful way of raising the ghost of silent cinema; flurried images that somehow 'speak.' Add a love story, a technology/privacy/paranoia theme, and a great musical soundtrack (Philip Glass' NORTH STAR & MUSIC IN XII PARTS), and you've got a really good piece of avant-garde cinema; rich agile, and accessible." Chris Auty, "Time Out"

THURSDAY, MAY 8

African documentaries & other films

REGGE LIFE IN PERSON

Regge Life is a producer/director whose commercial credits include music composing, arranging, and scoring, as well as film production. As a freelance musician, he has performed with Patti LaBelle and Hugh Masekela and as musical director for the All Nigeria Festival of Arts, Joe Papp's Public Theater Mobile Unit. and the Academy Festival in Chicago, where he worked with Vinnette Carroll and Cicely Tyson. Our program will feature the following films:

WEST AFRICAN PANORAMA -- an exciting tour through the countries of Nigeria, Togo, Ghana, and the People's republic of Benin.

DELE ABIODUN - THE ADAWA SUPER KING - Nigeria's premier musician is captured on his first U.S. tour in concert at New York's Manhattan Center.

FESTAC '77 - The second world Black and African Festival of Arts and Culture. Over 55 nations and 20,000 cheer this celebration of unity.

CARNIVAL '78 - The annual Trinidad-Tobago Carnival is seen in all it's color and splendor.

MAX - An exploration of the fear and loneliness of a single girl living in New York, and Max a friend who loves her.

SUNDAY, MAY 11

Three films by Tim Bruce

TIM BRUCE IN PERSON

Tim Bruce is a British filmmaker who is currently teaching at the University of Oklahoma. His films create dialectics with traditional cinematic language by a restructuring of the narrative & creating tension between the relationship of sound to image. Of his work he has stated: "I am interested in the tension that is created when the logic of the narrative confronts the seemingly disordered action and the work necessary to re-construct coherent space when seemingly disparate shots are edited together: perhaps a third narrative?"

Our program will consist of the following films by Tim Bruce:

LEFT-STOP II (1977) 20 min.
CORRIGAN, HAVING RECOVERED (1979) 26 min.
A CUP OF TEA - A FILM (1979) 24 min.

THURSDAY, MAY 15

CONTINUITY & other films

DAVID GERSTEIN IN PERSON

The recent work of San Francisco filmmaker David Gerstein, CONTINUITY..., is in essence a cityscape tho with its abstract concerns it goes beyond that. Complexity of image and form seem to be his signature. His shooting style, approach to editing and rhythmic sense refer to those qualities inherent in city living in much the same manner as does avant-garde jazz. This kind of vigorousness in his presentation therefore demmands an equal effort on the part of the viewer. Also present is a political sense which is deeply felt tho not entirely articulated. There is a dry humor in the mutilated Mao posters outside the International Hotel cut to a group of busy workmen as well as the discrete placement of various news headlines.

This program will consist of the following films:

CONTINUITY IN AGGREGATES FOR SIGHT AND DREAMS (1980)
ALTERNATIONS OF PERSPECTION (1978)
AS THE SUN GOES DOWN A HOLE APPEARS IN THE SKY (1976)
POSTCARD (1977)
TOURIST MOVIE (1979)

from Richard Lerman's SECTIONS FOR SCREEN...

SUNDAY, MAY 18

TRAVELON GAMELON & other films

RICHARD LERMAN IN PERSON

Richard Lerman, who lives and works in Boston, is a composer, musician & performer; all of which inform his film work. Though his films are not filmed performances. Our program will feature the following films and film performances:

THE RING MASTERS (1969) 14 min. - imagery from an oscilloscope produced by electronic sound.

TRAVELON GAMELON (1980) 13 min. - a piece composed for 3 amplified bicycles and first performed in 1977.

THINK TANK (1971) 22 min. - "essentially a Sci-Fi film that evolved from a radio play I did in 1968 from a play by Henry Timm."

GLASS SHOTS WITH FLOWER (1980) 26 min. - Optically printed shots through glass on positive & negative film stocks through 6 generations.

SECTIONS FOR SCREEN, PERFORMERS & AUDIENCE (1975) 8 min. - This film is a score for performance in which the improvisations of the musicians are electronically modified and extended.

THIRD BOOK OF EXERCISES (1972) 15 min. - A film whose visual-sound puns surface from a performance filmed in 20° weather, while essentially the same performance takes place in front of the screen.

THURSDAY, MAY 22–SATURDAY, MAY 24

18th ANNUAL ANN ARBOR FILM FESTIVAL TOUR

The annual Ann Arbor Film Festival is the largest independent film festival in the country and perhaps the world. Now in its 18th year, it continues to be the most prestigious and popular showcase for recent films in this country. Call the San Francisco Art Institute - 771-7020 for more information.

SUNDAY, MAY 25

ANGEL CITY & dance short

JON JOST IN PERSON

"Jon Jost must be tired of being compared with Godard, but there's no denying that his ANGEL CITY does for Los Angeles some of what ALPHAVILLE did for Paris. Both movies use private-eye characters to investigate more than mere murder; Jost's Frank Goya is hired to check out the death of a Hollywood starlet and winds up identifying the villains as illusionism and monopoly capitalism."
- Tony Rayans, Time Out

"...a comic look at Los Angeles that is both a spoof of travel documentaries & a hilarious up ending of the private-eye genre." - Nigel Andrews, American Film

"He is not a traitor to the movies, unlike almost all American directors. He makes them move." - Jean Luc Godard

In addition to ANGEL CITY (1977) 75 min. our program will include a 20 min. film of two dances by Bay-Area choreographer Nancy Karp with gamelon music by local composer, Daniel Schmidt; shot in Berlin, West Germany.

from Michael Wallin's BETHLEHEM

THURSDAY, MAY 29

MONITORING THE UNSTABLE EARTH & other films

MICHAEL WALLIN IN PERSON

In viewing the recent work of San Francisco filmmaker Michael Wallin one is immediately aware of his fine craftsmanship. So immediately accessable are all those perfectly considered images. There is a simplicity in their ordering which suggests a great distillation process - so sensitive & lyrical.

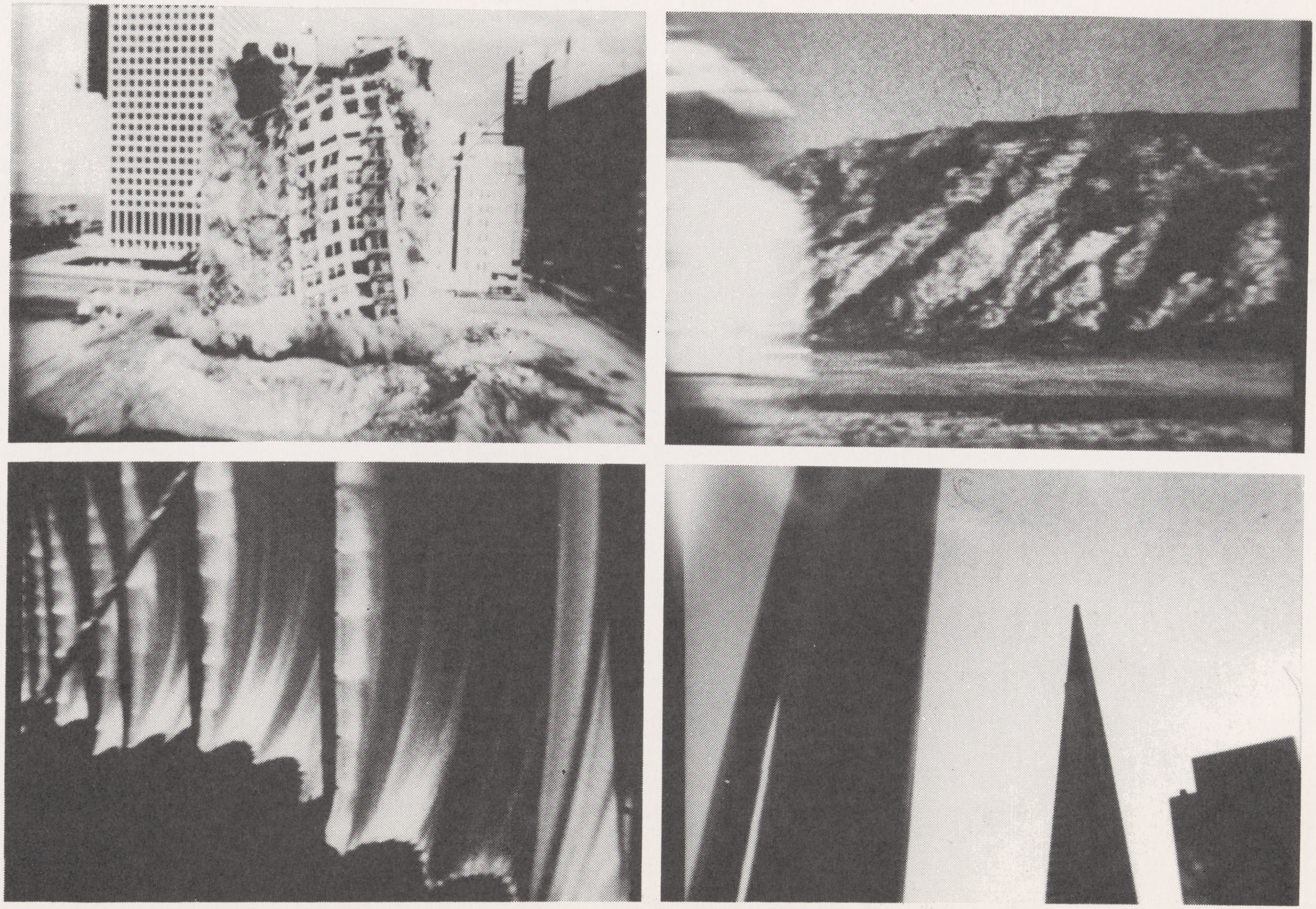
In MONITORING THE UNSTABLE EARTH, 'a (re)collection, a (re)ordering of the elements of our external world', urban and rural imagery dominate; yet there is no qualitative comparison. Every image is presented in a spirit of equality and optimism in a very straightforward manner. Even the exquisitely shot images of Cristo's RUNNING FENCE are no more impressive than the time-lapse fog sequences or the Utah salt flats or the collapsing building.

BETHLEHEM, a work-in-progress, is a fresh, lyrical invocation of the city spirit. Various industrial sites, train yards, sunset over the city seem to dominate the film. Zooms, pullbacks, light changes and rapid in-the-camera editing give it a brisk pace. This evening's program will consist of the following films:

MONITORING THE UNSTABLE EARTH (1980) 20 min.
BETHLEHEM (work-in-progress) (1980) 20 min.
GREED, OR BUFFALO BABA (1980) 8 min.
SLEEPWALK (1973) 12 min.
KALI'S REVUE (1972) 8 min.
TALL GRASS (OR, PORTRAIT OF THE ARTIST AS A YOUNG ROMANTIC) (1980) 12 min.

This program is supported in part by grants from the San Francisco Hotel Tax fund, the California Arts Council and the National Endowment for the Arts, a Federal Agency.

To receive our posters in the mail, send your name, address and zip code to:
Cinematheque mailing list/Foundation for Art in Cinema/339 Head st.
San Francisco, CA 94132



MONITORING THE UNSTABLE EARTH

AND OTHER FILMS BY

MICHAEL WALLIN

CANYON CINEMATHEQUE

SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET

May 29 8pm

CANYON CINEMA

CANYON CINEMA COOPERATORS FILM SHOW:

Films by Dominic Angerame:

FLUSH IT! (1969) 30 seconds
SCRATCHES, INC (1973) 5 minutes
EL TRAIN FILM (1976) 5 minutes
A FILM (1979) 3 minutes
FREEDOM'S SKYWAY (1980) 3 minutes
SFAI (1980) 5 minutes
A TICKET HOME (1981) 9 minutes
I'D RATHER BE IN PARIS (1982) 14 minutes

Films by Michael Wallin:

SLEEPWALK (1973) 12 minutes
MONITORING THE UNSTABLE EARTH (1980) 20 minutes
FEARFUL SYMMETRY (1981) 15 minutes

Films are to be shown at the No-Nothing Cinema, 30 Berry Street May 14th, 1983 at 8 pm. ADMISSION ABSOLUTELY FREE!!!!!!!!!!!!!! The No-Nothing Cinema is located one block east of the China Basin Building.

2325 3RD STREET • SUITE 338 • SAN FRANCISCO, CA 94107 • (415) 626-2255

OCTOBER – DECEMBER

PASADENA FILMFORUM

99 E. COLORADO BLVD. (REAR) / ADMISSION $2.50 / INFORMATION 358-6255

PASADENA FESTIVAL OF JAZZ ON FILM

The First Annual *PASADENA FESTIVAL OF JAZZ ON FILM* will consist of four separate Monday evening programs during the month of October; each program will be presented twice on the same evening at 7:30 and 9:30 pm. During the course of the festival, there will be an exhibition of jazz photographs by Mark Weber in the Filmforum lobby.

MONDAY, OCTOBER 6 / 7:30 & 9:30

MASTERS OF MAINSTREAM JAZZ, featuring Louis Armstrong, Count Basie, Sidney Bechet, Cab Calloway, Slim Gaillard, Dizzy Gillespie, Lionel Hampton, Billie Holiday, Art Tatum and many others.

MONDAY, OCTOBER 13 / 7:30 & 9:30

MASTERS OF JAZZ DANCE, featuring Bill "Bojangles" Robinson, The Nicholas Brothers, James Barton, The Four Step Brothers, Ralph Brown, Arthur White's Lindy Hoppers and a live demonstration by one of the greatest living jazz dancers, Foster Johnson.

MONDAY, OCTOBER 20 / 7:30 & 9:30

MASTERS OF AVANT-GARDE JAZZ, featuring Michael Snow's *New York Eye and Ear Control* (soundtrack by Albert Ayler, Don Cherry and others); films on Sun Ra, Bobby Bradford and John Carter; and a slide presentation on Los Angeles avant-garde jazz musicians by Mark Weber.

MONDAY, OCTOBER 27 / 7:30 & 9:30

MASTERS OF MODERN JAZZ, featuring Lester Young, Dizzy Gillespie, Sonny Rollins, the John Coltrane Quartet and others.

PUBLIC SPIRIT

PUBLIC SPIRIT is a month-long festival of performance events and related art activities sponsored by LACE Gallery, the Highland Art Agents and Pasadena Filmforum. Four separate Wednesday evening programs will be presented by Filmforum during the month of October; each program will be presented twice on the same evening at 7:30 and 9:30 pm. Admission to these screenings will be $3.00.

WEDNESDAY, OCTOBER 8 / 7:30 & 9:30

Mondo Cane is the most celebrated example of Italian director Gualtiero Jacopetti's "peeping Tom" cinematic style, derived from his newsreel and journalistic experience. He sent cameras around the world to record, in graphic close-up, many peculiar aspects of human nature: mourners in a Pasadena pet cemetery and diners in a Formosan restaurant who relish roast dog are but two examples.

WEDNESDAY, OCTOBER 15 / 7:30 & 9:30

Anemic Cinema by Marcel Duchamp; *Shoot the Moon* by Red Grooms and Rudy Burckhardt; *Fuses* by Carolee Schneeman; and four films by Kurt Kren which document the performances of Otto Muehl and Gunter Brus.

WEDNESDAY, OCTOBER 22 / 7:30 & 9:30

Films by musicians Joe Potts, Rick Potts, John Duncan, Tom Recchion, Chris Chapman and others.

WEDNESDAY, OCTOBER 29 / 7:30 & 9:30

Films by performance artists Kim Jones, Allan Kaprow, John Duncan, Stephen Seemayer, Richard Newton and others.

THURSDAY, OCT. 23, 8:00 &
SUNDAY, OCT. 26, 2:00 / IN PERSON

ROGER JACOBY

Roger Jacoby is a Minnesota filmmaker who processes his own film, blending recognizable images with photochemical textures. His soundtracks reflect his interest in opera and his experience as a piano accompanist for silent films. On Thursday, October 23 at Filmforum, Jacoby will present *Kunst Life* (1975-77), a sexual comedy starring Warhol superstar Ondine. On Sunday, October 26 at Occidental College's Alumni Hall (1600 Campus Road, L.A.), Jacoby will provide an original, non-traditional piano accompaniment to D.W. Griffith's *Broken Blossoms* (1919).

MONDAY, NOV. 3, 8:00 / IN PERSON

ROSALIND SCHNEIDER

Rosalind Schneider is a New York-based painter, sculptor and filmmaker. Her work in film translates and extends painterly thought into a synthesis of dream and reality. This program will include the premiere of *Earth Saga*, a surreal study of the volcanic landscapes of Iceland, in addition to a selection of earlier work.

WEDNESDAY, NOV. 5, 8:00

"MESA OF LOST WOMEN"

A low-budget "classic" in the tradition of *Plan 9 From Outer Space*, *Mesa of Lost Women* (1953) stars Jackie Coogan as a mad scientist who plans to create a race of super-beings by combining the superior qualities of deadly spiders with beautiful women. Also to be shown: *Hygiene for Men* (1958) and *Discipline: Reprimanding* (1945).

MONDAY, NOV. 10, 8:00 / IN PERSON

DANIEL SINGELENBERG

The work of Dutch filmmaker Daniel Singelenberg has been screened extensively at museums and in festivals throughout Europe. In his first one-person show in Los Angeles, Singelenberg will present a selection of work including *Somersault Sally*, a double-projection loop film which utilizes found footage from the 1930's, and *A Bit Strange*, his portrait of the popular Dutch author Simon Carmiggelt.

WEDNESDAY, NOV. 12, 8:00

"WHITE ZOMBIE"

Bela Lugosi complained later in life that he received a mere $500 to star in and partially direct (without credit) the rarely-screened classic *White Zombie* (1932), the sinister tale of a Caribbean island plantation run by zombies, creatures of the dead blindly following the commands of their voodoo master. Also to be shown: Kenneth Anger's *Invocation of My Demon Brother*.

Pasadena Filmforum programs are supported, in part, by grants from the California Arts Council and the National Endowment for the Arts.

MONDAY, NOV. 17, 8:00 &
WEDNESDAY, NOV. 19, 8:00 / IN PERSON

CURT McDOWELL

San Francisco-based filmmaker Curt McDowell is one of the most dynamic filmmakers in the American independent cinema. His films are characterized by their exploration of erotic lyricism, their outrageous satire and humor and their psychological insight. On Monday, November 17, McDowell will present the world premiere of *Loads* (1980) in addition to *A Visit to Indiana*, *Confessions* and *Boggy Depot*. On Wednesday, November 19, McDowell will introduce a screening of his underground classic *Thundercrack*, with remarkable performances by Marion Eaton and George Kuchar, and the intimate *Nudes: A Sketchbook*.

MONDAY, NOV. 24, 8:00 / IN PERSON

CARMEN VIGIL

Film programmer for the Cinematheque in San Francisco — one of the nation's premiere independent film showcases — Carmen Vigil will present and discuss a selection of recent works by Bay Area film artists including *In Transit* by Forrest Bell, *Who's Who in the Kook Capitol* by Richard Beveridge; *Maternal Filigree* by Sandra Davis, *Fog* by Mark McGowan and *Dub Film* by Doug Wendt.

WEDNESDAY, NOV. 26, 8:00

NEW IMPROVED FILMS FOUND IN A BOX

"Films Found in a Box" was the name given to a remarkable program of found films, all of which were discovered by Terry Cannon at a Pasadena garage sale in 1978. Out of hours of footage he compiled a 90-minute program which included home movies, television shorts, commercials, test films, musical sequences, etc. Now Cannon has re-edited the footage, adding a number of films not previously shown, and created in the process what may be the definitive statement on 1950's American kitsch.

MONDAY, DEC. 1, 8:00 / IN PERSON

MICHAEL WALLIN

San Francisco filmmaker Michael Wallin has been making films since 1968 and is currently manager of Canyon Cinema Cooperative. This program will include his most recent works: *Fearful Symmetry*, a lyrical invocation of various industrial landscapes, and *Monitoring the Unstable Earth*, a richly textured film whose images range from the Utah salt flats to Christo's Running Fence to Las Vegas slot machines.

MONDAY, DEC. 8, 8:00 / IN PERSON

WILLIAM SCAFF

Former resident of Pasadena, now living in Colorado, William Scaff returns to close Filmforum's 1980 schedule with a program of recent work in Super 8.

PASADENA FILMFORUM
PROGRAM NOTES

December 1, 1980

IN PERSON: MICHAEL WALLIN

San Francisco-based independent filmmaker Michael Wallin has been making films since 1968 and has studied with Bruce Baillie, James Broughton and Peter Kubelka. He has also taught film at Antioch College/West and the California College of Arts and Crafts. Writing about Wallin's films in conjunction with his recent one-man show at the Cinematheque in San Francisco, Carmen Vigil said, "In viewing the recent work of Michael Wallin, one is immediately aware of his fine craftsmanship. So immediately accessible are all those perfectly considered images. There is a simplicity in their ordering which suggests a great distillation process — so sensitive and lyrical."

KALI'S REVUE (1972, 8 minutes, sound)

Kali is the goddess of physical form, birth and death, and transformation, in Hindu mythology. The film is a kaleidoscope of shifting, transforming images of the real world, the physical plane (factories, ocean waves, trees, skyscrapers, clouds, fog, weightlifters, grass, high school drill teams, cheerleaders, etc.) seen in a way to suspend judgment, naming and assigning value. The many shapes momentarily taken by the "essence," a de-attachment from conventional seeing. A structural use of dissolves, fades and layered sound to carry the momentum of the film.

SLEEPWALK (1973, 12 minutes, sound)

Personality exploration of three friends with view toward examination and analysis of gestural and vocal mannerisms. Evolved from interest in the Russian mystic Gurdjieff and his notion of "self-remembering." We are all unconscious much of the time of who we are and what we do. Our movements and gestures may become habitual, leading to a state of "self-identification" (e.g., identity as cultural abstraction) or waking sleep. Makes use of optical printing technique, cartoons and found footage.

TALL GRASS (1980, 12 minutes, silent)

Reminiscences of an idyllic summer spent in Mendocino, California in 1968 . . . with many close friends and friend/mentor Bruce Baillie . . . first tentative, naive filmic explorations . . . alternate title: "Portrait of the Artist as a Young Romantic."

GREED, OR BUFFALO BABA (1980, 8 minutes, sound)

East meets West(ern) in a unique confrontation of values. Acquisitive man versus Contemplative man. A fierce tale of Cowboys and Sufis. Despite gunfights and square dances, Evil is unmasked and vanquished, while Truth prevails. Throughout all, the benign countenance and good humor of Meher Baba remains undaunted. "Don't worry. Be happy."

COOL RUNNINGS (1980, 8 minutes, sound)

A brief glimpse into the lives of some of Jamaica's Rastafarians, a fascinating sect known for its political and religious beliefs (repatriation to Africa/Haillie Selassie as God), its lifestyle (natural foods and marijuana smoking), its appearance (long "dreadlocks"), and its music (reggae), which makes up the soundtrack. "Cool runnings, mon. . . ."

MONITORING THE UNSTABLE EARTH (1980, 20 minutes, sound)

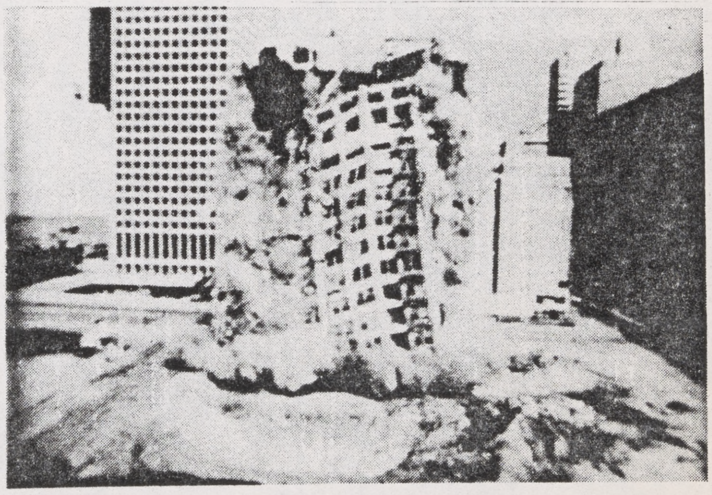
A (re)collection, a (re)ordering of the elements of our external world, taken from my travels in the West. Fantastic landscapes transmuted into their distinctive aesthetic qualities. Patterns of symmetry, of pure forms, emerge. Here shape and texture, color and light overcome meaning to affect perception on a primary, visceral level. Feelings and sensations evoked by certain (sometimes archetypal) images (at times distorted and enhanced through such means as holographic and polarizing filters).

FEARFUL SYMMETRY (1980, 15 minutes, silent)

Uses precisely (mathematically) determined single-framing to give movement to static space, to give life and energy to solid objects, to duplicate/mimic the eye's true movements, to forcefully bring to consciousness an inherent symmetry and balance in the visual field.

"Long live *dynamic geometry*, the movement of points, lines, surfaces, volumes. . . ." — Dziga Vertov

Notes by Michael Wallin



Pasadena Filmforum programs are supported, in part, by grants from the California Arts Council and the National Endowment for the Arts.

SWAMP, El Paso • FALL 1980

SHOWS ON SATURDAY AFTERNOONS
BEGINNING AT 2:30 P. M.
ADMISSION: $1.50

PRESENTS

EL PASO PUBLIC LIBRARY
501 NORTH OREGON
MAUD SULLIVAN GALLERY

film/video/lecture series

SEPT.

Sept. 6 PAT O'NEILL: 5 FILMS

L.A. Filmmaker O'Neill combines live action, animation, and optical printing into rich, complex, filmic statements. Titles include: EASYOUT, 7362, SIDEWINDER'S DELTA, SAUGUS SERIES, & FOREGROUNDS.

Sept. 13 THE DIARY CINEMA OF JONAS MEKAS

REMINISCENCE OF A JOURNEY TO LITHUANIA is a highly personal, emotional view of Lithuania as seen through the memories of a Displaced Person. One of Mekas's major works of the 70's.

Sept. 20 JAMES BROUGHTON: 4 FILMS

Poet/playwright/filmmaker Broughton was one of the original members of the San Francisco School of independent filmmakers. His films are among the most beautiful being made today. Titles include: MOTHER'S DAY, THIS IS IT, DREAMWOOD, & THE WATER CIRCLE.

Sept. 27 MYSTERY SCREENING!

Films to be announced.
STAY TUNED FOR MORE DETAILS!

OCT.

Oct. 4 MYSTERY FILMMAKER!

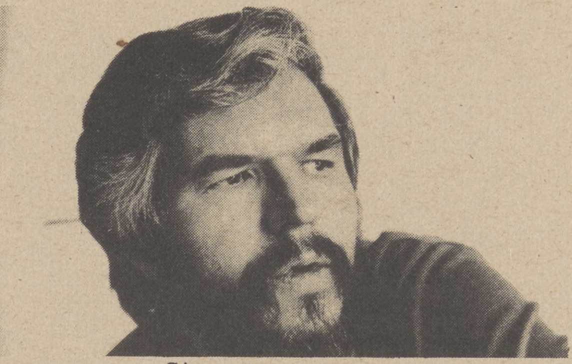
Artist to be announced.
STAY TUNED FOR MORE DETAILS!

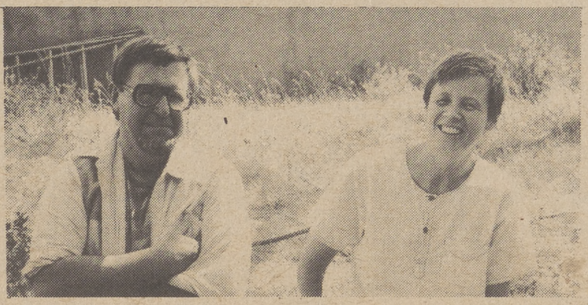
Oct. 11 ALL-DAY FILM SEMINAR WITH STAN AND JANE BRAKHAGE, IN PERSON!

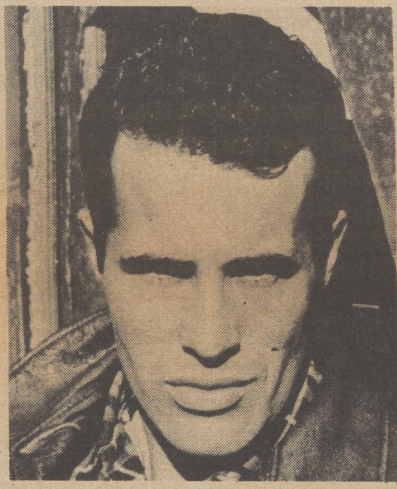
Brakhage, one of the most important and prolific filmmakers in the U.S., will be present to screen and discuss a retrospective selection of his work. The seminar will begin at 10 a.m., with a lunch break at 12:30 p.m. Seminar will resume at 2 p.m. Major works to be screened include: MOTHLIGHT, THE RIDDLE OF LUMEN, CREATION, SINCERITY 3, and many others.

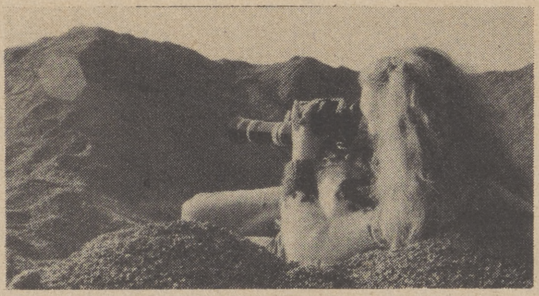
Oct. 18 VIDEO ARTISTS WOODY & STEINA VASULKA, IN PERSON!

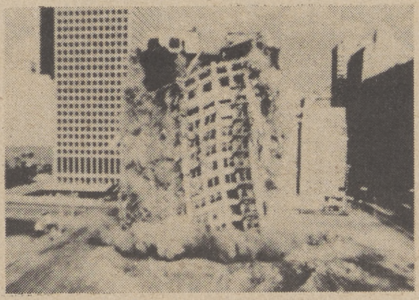
The Vasulkas have been seminal forces in the development of electronic arts since 1970, both as co-founders of The Kitchen in NYC, and as explorers of possibilities for generation & manipulation of electronic imagery. Tapes include: CANTALOUPE, URBAN EPISODES, C-TREND, VOCABULARY.


Stan Brakhage


Woody & Steina Vasulka


Kenneth Anger


Rosalind Schneider


Wallin's "Monitoring..."

Oct. 25 VIDEO: PAIK/CAMPUS/BURDEN

Nam June Paik and Peter Campus are both recognized as important, early explorers of video as personal expression. Conceptual artist Chris Burden has gained attention for his use of psychological experience peculiar to risk. Tapes include: GLOBAL GROOVE by Paik; THREE SHORT TAPES by Campus; DOCUMENTATION OF SELECTED WORKS by Burden.

NOV.

Nov. 1 STILL by Ernie Gehr/Early Cinema

Named by Village Voice film critic J. Hoberman as one of the ten best films of the 70's. "Minimal" cinema at its most beautiful and transcendent. Also to be shown: AN EDISON ALBUM & TURN OF THE CENTURY MACABRE.

Nov. 8 *KENNETH ANGER IN PERSON!

Anger, one of the most controversial and influential filmmakers in the world, will be present to screen and discuss the most recent cut of his epic work, LUCIFER RISING, plus other selected works. Note special screening site & time: to be announced.

Nov. 15 ROSALIND SCHNEIDER IN PERSON!

Schneider's work in film translates and extends painterly thought into a synthesis of dream and reality. Ms. Schneider will screen and discuss a retrospective selection of her work.

Nov. 22 CARMEN VIGIL IN PERSON!

Vigil, Program Director of the San Francisco Cinematheque, will present and discuss an extensive selection of recent work by Bay area filmmakers. Filmmakers featured include Joel Singer, Warren Sonbert, Jac L. White, Sandra Davis, and many others.

DEC.

Dec. 6 MICHAEL WALLIN IN PERSON!

San Francisco filmmaker Michael Wallin displays a sensitive and lyrical camera eye, as well as a fine sense of film craftsmanship. In his first Southwestern appearance, Wallin will screen and discuss MONITORING THE UNSTABLE EARTH, BETHLEHEM, KALI'S REVUE, plus others.

Dec. 13 KINO-EYE by Dziga Vertov

A brilliant demonstration of Vertov's radical film theories, KINO-EYE is a full length record of Soviet life caught unawares. It remains to this day a seminal experiment in cinema.

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FOR MORE INFORMATION,
CALL: 544-0547

This program presented with the support of the Texas Commission on the Arts and the National Endowment for the Arts, a Federal Agency.
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AMERICAN MELODRAMA
ALL THAT HEAVEN ALLOWS

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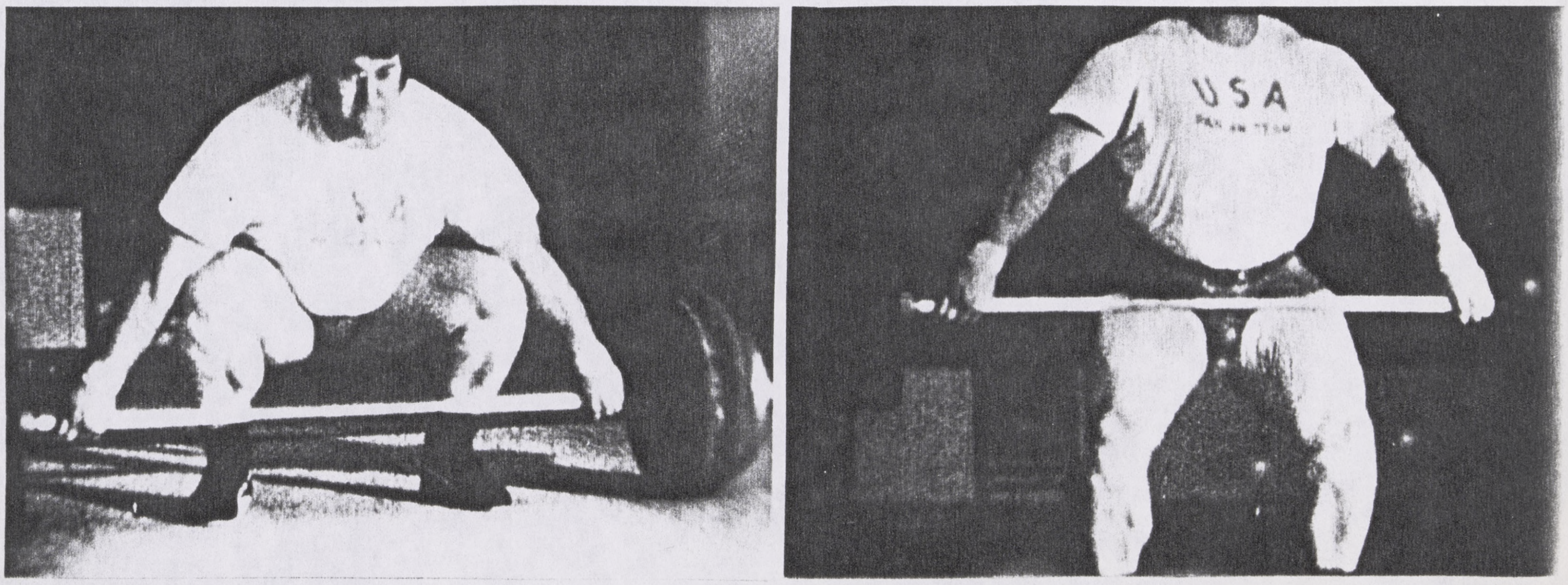
PRESENTS

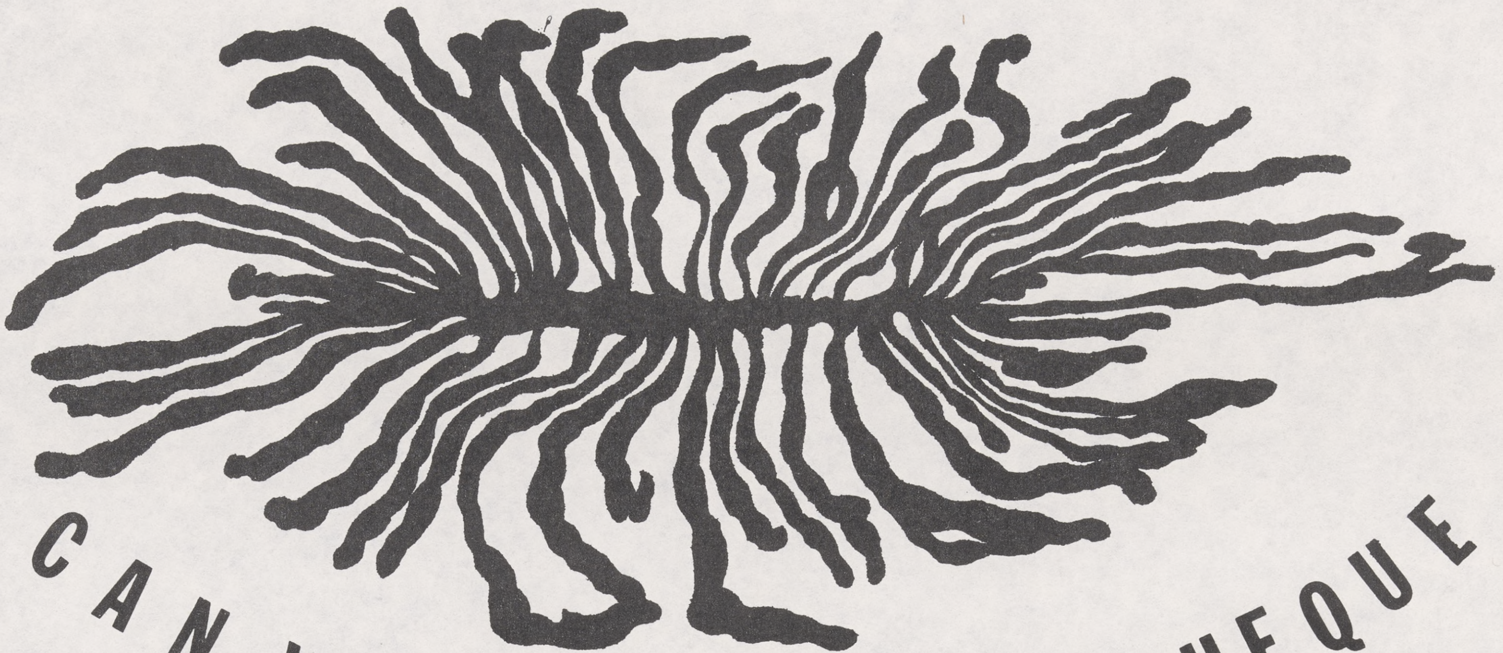
SAN FRANCISCO FILMMAKER MICHAEL WALLIN (IN PERSON)

WALLIN WILL SCREEN AND DISCUSS:
"MONITORING THE UNSTABLE EARTH"
"FEARFUL SYMMETRY"
"KALI'S REVUE"
& OTHERS

PLACE: MAUD SULLIVAN GALLERY
EL PASO PUBLIC LIBRARY
DATE: DECEMBER 6 SATURDAY
TIME: 2:30 P.M.
ADMISSION: $1.50

"KALI'S REVUE"





CANYON CINEMATHEQUE

Thursday SEPTEMBER 6th BLACK FILMMAKERS & THE BLACK EXPERIENCE

Amos 'n Andy: "RASSLIN' MATCH" (1941) Original cartoon with the original voices.
Ed Guerrero: "MOJO" Symbols of Africa and the East in a myth cartoon
"THE PLAYER" ...struggles with his fantasies and the world, greets brothers of his ancestral past...
Fred Padula: "EPHESUS" Elder Cleveland unwinds a roof-shaking, soul-quaking sermon while brother Hawkins and the choir lay down their non-stop gospel-rock, holy-soul sound at the Ephesian Church of God in Christ.
S.F. Newsreel: "BLACK PANTHER" The Black Panther Party is training itself for struggle. Interviews with Newton & Cleaver.
Leonard Henny: "BLACK POWER WE'RE GOIN' SURVIVE AMERICA" Speech by Stokely Carmichael at the occasion of the merger between the Student Non-Violent Coordinating Committee and the Black Panther Party.
Mike Henderson: "DUFUS" "...authentic talkin' blues tradition into film."

Thursday SEPTEMBER 13th

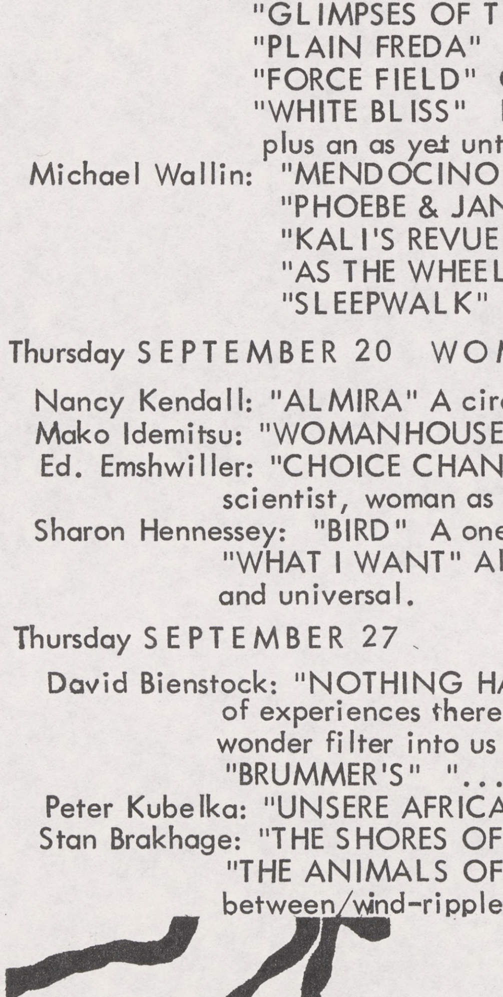
Leonard Levy: "TELEOLOGY-FIRE & ICE" an ice cube melts
"GLIMPSES OF THE GOOD LIFE" footage over a four-year period
"PLAIN FREDA" Freda in all her energy.
"FORCE FIELD" Concentration on the forces in a vibrating field.
"WHITE BLISS" Eye-bath of light and particles.
plus an as yet untitled new film ...journey into the heart of a piece of film as it decays.
Michael Wallin: "MENDOCINO" The town, a painter, a unicyclist, images.
"PHOEBE & JAN" Two friends who shared my house in Mendocino.
"KALI'S REVUE" Kali being the goddess of physical force...
"AS THE WHEEL TURNS" A dense 'spiritual' soap opera dealing with blackmail & bisexuality.
"SLEEPWALK" 'Personality' as expressed in movement & gesture leading to state of waking sleep.

Thursday SEPTEMBER 20 WOMEN IN FILM

Nancy Kendall: "ALMIRA" A circe-dance poem evocative of woman's terror in breaking away from conventional form, an initiatior
Mako Idemitsu: "WOMANHOUSE" Done by a group of women connected with the Calif. Institute of the Arts.
Ed. Emshwiller: "CHOICE CHANCE WOMAN DANCE" Film song of awareness; woman alone, woman with child, woman as scientist, woman as artist, woman with woman, woman with man.
Sharon Hennessey: "BIRD" A one minute flight into space.
"WHAT I WANT" All things ever wanted and a few dozen probably never thought of. A list both personal and universal.

Thursday SEPTEMBER 27

David Bienstock: "NOTHING HAPPENED THIS MORNING" "when the ordinary world becomes extraordinary...in the simplest of experiences there is a complexity and a vitality unknown and unfelt until the moment when we begin to let its wonder filter into us and flow through our bodies, our minds, and our souls."
"BRUMMER'S" "...this is every young couple in the world, holding every conversation they will ever hold."
Peter Kubelka: "UNSERE AFRICAREISE" "New Cinema--An International Selection!" ---Museum of Modern Art, 1967
Stan Brakhage: "THE SHORES OF PHOS" "...a specific country of the imagination with tangible shores."
"THE ANIMALS OF EDEN AND AFTER" "Have you seen a falcon stoop/accurate, unforseen/ and absolute, between/wind-ripples over harvest?"



ANIMATION + FANTASY = OCTOBER

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